

دراسة مقارنة لتقنيات السرد في رواية "قلب الظلام" للكاتب جوزيف كونراد ورواية "كاتبسي العظيم" للكاتب سكوت فترزجيرالد

A comparative study of Josef Conrad's "*Heart of Darkness*" and F. Scott Fitzgerald's "*The Great Gatsby*": Narrative Technique

م.م. عمار زهير احمد قاسم ، ثانوية أرييل للمتفوقين

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ملخص البحث

تُحلّل هذه الدراسة التقنيات السردية المستخدمة في رواية "قلب الظلام" للكاتب جوزيف كونراد ورواية "كاتبسي العظيم" للكاتب سكوت فترزجيرالد مع التركيز على السرد بضمير المتكلم، وبناء الشخصيات، والرمزية، والبناء السردى. كما تُقارن الدراسة كيفية إظهار الراويين (نيك كاراواي ومارلو) لوجهات نظرهما الأخلاقية تجاه بطلي الروايتين (غاتسي وكورتز)، ومدى تأثيرهما بهما في تشكيل تفسيرات القراء للأحداث والشخصيات. وتستكشف الدراسة أيضاً موضوعات مثل الصراع بين الوهم والواقع، والأخلاق في المجتمع، والطموح الإنساني. لا تصبح القصة «سرداً» إلا عندما يقرر الكاتب كيفية نقلها بالكلمات. وتندرج العديد من الأساليب السردية المهمة ضمن أربع فئات هي: الحكمة، والشخصيات، ووجهة النظر، والأسلوب. وترتبط الاستراتيجيات السردية المتعلقة بالشخصيات بالاستراتيجيات المرتبطة بالقصة ووجهة النظر والأسلوب، لأن الشخصيات تتشكل من خلال ما يراه القراء منها وما يسمعون منه من أقوالها. كلمات مفتاحية: السرد بضمير المتكلم، والرمزية، الواقع، والوهم.

Abstract

This study examines the narrative techniques employed in Joseph Conrad's *Heart of Darkness* and F. Scott Fitzgerald's *The Great Gatsby*. The main objective is to examine how readers' comprehension of the main characters and ideas is influenced by first-person narration, characterization, symbolism, and narrative structure. The narrators, Marlow and Nick

Carraway, and their viewpoints on Kurtz and Gatsby became the subject of a comparative textual study. The research also explores themes like (illusion vs. reality), moral society, and human ambition. The story doesn't become a "narrative" until the writer decides how to convey it in words. Plot, character, point of view, and style are the four categories into which many important narrative approaches fall. Narrative strategies pertaining to characters are linked to those pertaining to story, point of view, and style since characters are shaped by what readers witness them doing and saying.

Key Findings: first-person narrators, symbolism, reality, illusion.

Introduction

Writers employ narrative approaches to offer a story-specific creative and emotional impact. A "story" is simply a series of occurrences in time, despite the term being used loosely in common speech to discuss narrative. The story doesn't become a "narrative" until the writer decides how to convey it in words. Plot, character, point of view, and style are the four categories into which many important narrative approaches fall. The majority of stories revolve around one or more people. Narrative strategies pertaining to characters are linked to those pertaining to story, point of view, and style since characters are shaped by what readers witness them doing and saying.

State the Problem

Both Heart of Darkness and The Great Gatsby extensively rely on first-person narrators who moderate readers' impressions of the main protagonists, Kurtz and Gatsby, while coming from distinct literary and historical backgrounds. Understanding how these narrators affect readers' perceptions of people and events, as well as how narrative devices like symbolism and narrative construction contribute to the development of themes and meanings inside the

novels, is the issue this study attempts to address. The goal of the study is to compare and contrast Conrad and Fitzgerald's storytelling techniques and assess how they affect readers.

Concepts and Theories

The study is based on ideas of human nature, symbolism, narrative structure, narrative method, and comparative literature. The significance of point of view, characterization, plot structure, and style in determining literary meaning is emphasized by narrative theory. Symbolism theory describes how deeper concepts and themes are represented by objects, settings, and imagery. By comparing and contrasting texts, academics can better comprehend literary devices and their impacts.

Research Gap

This study addresses the need for a direct comparative analysis of the narrative strategies employed in both works, whereas earlier research has looked at certain features of narration and symbolism in each novel independently. In particular, it explores how the two works' use of first-person narration, symbolism, and narrative construction affects readers' perceptions of characters, morality, illusion, and reality.

Research Objectives

The study aims to:

- Compare and analyze the narrative techniques used in *Heart of Darkness* and *The Great Gatsby*.
- Examine how first-person narrators influence readers' perceptions of characters and events.
- Investigate the role of symbolism in conveying themes and meanings.
- Analyze how narrative structure and construction contribute to readers' understanding of moral, psychological, and social issues presented in the novels.
- Identify similarities and differences between Conrad's and Fitzgerald's narrative approaches.

Research Questions

The study is guided by the following research questions:

- How do first-person narrators influence readers' perceptions of characters and events?
- What are the major differences and similarities in the narrative techniques used in the two novels?
- How do symbolism and narrative construction help convey thematic meaning?

1- A Comparative Study:

Fitzgerald employs first person narration in "*The Great Gatsby*", just as Conrad does in "*Heart of Darkness*". The usage of the first person narrator as a character in the narrative is how the two books are comparable. In both books, a learned man (Carraway, Marlow) tells the moralized story of what happened to a remarkable man (Gatsby, Kurtz). Their stories are dramatically justified adventure stories. The restlessness that drives both narrators to seek out strange experiences leads them to encounter their "hero" by accident, get unintentionally influenced by him, and develop an attachment that culminates in the hero's demise. Both are made to pretend to be dead (Carraway at the inquest, Marlow to Kurtz's fiancée), Lastly, they resign due to their comprehension of moralizations. Both men have similar personalities and roles. They are both drawn to their heroes. Both guys are portrayed as morally upright, honest, and open-minded. Such as Carraway learns from Gatsby's failure, Marlow undoubtedly gains insight from Kurtz's destiny.

In *Heart of Darkness*, The entire book is not written by Marlow. Conrad uses another narrator. He interrupts his own narrative several times, He takes a seat and shares his tale with the crowd "Of course in this you fellows see more than I could then. You see me whom you know" (Conrad 44) Conrad, here, tries to avoid all the judgments, to decide whether the narrator's meaning of each specific occurrence in the entire story differs from the interpretation he provided, special interests expose the truth. Conrad is highly conscious of

these problems. It becomes challenging to read without noticing that it is both a story and an interpreted personal experience because he won't let us overlook his subjectivity.

The narrator of *The Great Gatsby* tells us what to think of his acts throughout the entire book, yet we shouldn't condemn him based on his words or deeds. Fitzgerald forces the readers to adopt Carraway's version of events without acknowledging that their perceptions of the affair should differ from Carraway's.

Nick Carraway uses three methods in order to inform the reader of *The Great Gatsby*'s current or past events: He recounts his own firsthand observations; he recounts other people's testimonies using their own language; He depicts an incident using multiple sources as the servants, the newspapers, and finally he depends on his imagination. Such servants like the butler, the chauffeur, and the gardeners, that Nick has represented Gatsby actions. Nick's ground of information becomes the newspaper at the quest: "His movements that he was on foot all the time traced to Port Roosevelt and then Gad's Hill" (Fitzgerald 161) In order to give all the accounts of this significant event, Nick's attendance is justified. However, Nick's only tool when Gatsby is alone himself is his imagination:

The slight relationship between Nick and The Buchanans, introduced him to Jordan Baker at the Buchanans. One of the book's most practical characters is Jordan Baker. She fully depicts a historical event from a perspective other than the narrator's. She tells Nick about Daisy and Gatsby's romance, which occurred about five years prior. The beginning of her eyewitness account:

One October day in 1917, while sitting upright on a straight chair at the Plaza Hotel, Jordan Baker remarked, "I was moving from one place to another" (Fitzgerald 75)

There are different reactions towards Gatsby and Kurtz's moral weakness illustrated by Carraway and Marlow. Where Carraway tells us that he has been glad to compliment Gatsby "You're worth the whole damn bunch put together," Marlow ends up loathing Kurtz. According to Carraway, Gatsby's greatest trait is his raised sensitivity of life. So that Gatsby is attuned to life's promises rather than its realities. Because it demonstrates how Gatsby and

Carraway are related in the same manner that Daisy is to Gatsby, Carraway's moral perspective becomes lighter. Gatsby, who is rootless, 29 years old, and confused, is a symbol of life's promises, much like Carraway. Carraway shares Gatsby's obsession.

2-The Major Symbols of "*The Great Gatsby*"

The Valley of Ashes

The Valley of Ashes, which is midway between West Egg and New York City, is a symbol of modern society which is full of ashes caused by the progress in industry. It is represented the collapses of values after the war. This world is characterized by disorder, mess, chaos, and confusion. It is a sterility and death. Even the people who live in this world are, like their world, dead and spiritless.

The Green Light

Gatsby's aspirations are illustrated by the green light showed at the end of Daisy's dock. For Gatsby, it stands for everything: the emotional and physical separation between him and Daisy, the chasm between the past and present, the prospects of the future, and the allure of that other green substance he yearns for—money.

Cars

Cars are the most important symbols in the novel. These cars are different colors and sizes move through *The Great Gatsby*, are always suitable to their owners. Daisy, and before she marries, drives a little white roadsters to emphasize her purity. While Nick drives an old Dodge. of course, Gatsby owns an enormous car which points to his rooted place in the materialistic society. The bad and speed driving refer to the carelessness of the people and moral laxity.

Dust

Dust is another symbol in the novel. This symbol reflects that the dreams of Gatsby had been turned into dust. It is, of course, presented in the valley of ashes and it is applied to those surrounded Gatsby in the hour of glory and left him as he died.

3-The Major Symbols of "*Heart of Darkness*"

Kurtz's Painting

Early on in his voyage, Marlow comes upon an artwork that shows a blindfolded woman with a flame shining a somber light on her face against a black background. Despite her apparent absence in Africa, the artwork evokes a sense of lady-justice. The woman stands in for the Europeans who, despite their blindness to the evil this endeavor causes, have ventured forward to provide "the light" of the torch to the mistaken African natives.

The Knitting Women

These two women weave and measure the thread of life, both literally and figuratively. In front of the doctor's office, they serve as a premonition of Marlow's dismal trip into Africa.

Flies

The title "The Lord of the Flies," which is associated with death, is represented by flies throughout Heart of Darkness. They show up after the slave dies in Chapter 1 and, more significantly, when Kurtz dies in Chapter 3. Additionally, the flies evoke images of hell and an inferno.

Heads on Sticks

Kurtz's overwhelming cruelty, as well as his direct message of hypocrisy and deceit, are highlighted by these savage demonstrations.

The distinction between Marlow's and Carraway's statements is what separates a guy who rejects reality from one who is unable to confront it. At the end of Heart of Darkness, Marlow is forced to tell cruel lies because the reality would be more harmful and pointless. The reality

about Mrs. Wilson's passing might be harmful, but Carraway's deception about finally shaking hands with Tom to save face could be harmful. To Marlow, perception is part of treatment that creates conception, and honesty is his powerful feeling. To Carraway, conception is an experience, and honesty is a matter for self-compliment.

4- Narrative Construction

At the first pages of the book, Fitzgerald illustrated his narrator in some kind of morality. Nick Carraway says, by his father's advice, "I'm disposed to reserve all judgments," because he realizes that "a sense of the essential morality is parted out unequally at birth". But his patient "tolerance"

Nick Carraway refers his real position to his Middle Western background. His attitude precisely established at the opening of the story, as well as to the end, he says, "I can see that it is a story of the West, Tom, Gatsby, Daisy, Jordan and I were all Westerner, and might be we taken some disorder in common which made us not flexible to Eastern life" (G.G. 177)

Fitzgerald's sense in selecting the relevant events for dramatic representation, related incidents, and treatment as a panoramic narration, enable him to give a moral touch to the book without the use of details. Thomas A. Hanzo stated:

"After his inceptive remarks, Carraway narrates his first produce to the Buchanan, where he receives a description of money and the corrupt of Eastern society". (64)

"*The Great Gatsby*" shaped as a set of scenes dramatizing the important events of the story. The first three chapters of the book, are specified for the illustration of three scenes: the supper party at the Buchanan's house in the East Egg, the wild party at Tom's apartment in the New York, and the huge party at Gatsby's house in West Egg. These three scenes introduced all of the significant characters and places in the novel. Nick reveals at the end of the third scene:

"What I have written so far, I can see the impact that the events of three nights were realized me. They were only casual events in summer, later, they realized me fully less than my personal issue". (G.G. 56)

What makes Nick "inclined to reserve all judgments." is the enchantment of life's "inexhaustible variety". It is the nature of life's variety which makes Nick thinks during the wild and violent party in Tom and Myrtle's apartment in New York, that:

Yet high over the city our line of yellow windows must have contributed their share of human secrecy to the casual watcher in the darkening streets, and I was him too, looking up and wondering. I was within and without, simultaneously enchanted and repelled by the inexhaustible variety of life." (G.G. 36)

Perhaps because It is seems so real where almost everything else seems unreal, Nick's memory is of "one strange hour" when man and nature seem to unite with conscious human meaning. Memory by itself gives man a sense upon reality, like one of Mckee's photographic stills. Nick asserts the value of Gatsby's failed dream, because Gatsby affirms human meaning against the chaos of life while the rest, for Nick, become all like common people for him. "They're a rotten crowd," Nick shouts to Gatsby, "You're worth the whole damn bunch put together" (G.G. 154). Then Nick says:

It has always pleased me that I stated that. I didn't like him at all, so that was the only praised that I gave him. He nodded courteously at first, and then a bright, compassionate smile spread across his face, as though we had been in constant, happy conspiracy over that fact. (G.G. 154)

It is Nick Carraway's responsibility to tell the tale as he sees it. He becomes a witness eye to the story of the hero Gatsby. He is the character as well as the narrator. He presents the events

in an objective way. To create suspense, the hero does not appear in the first two chapters whereas Nick is there. He is attached to the Buchanans because he is Daisy's second cousin and attended her husband, Tom, who lives in East Egg. He leases a cottage near Gatsby's opulent castle in the West Egg and develops feelings for Gatsby. This position enables him to witness and report the contemporary actions. His ability as The novel's opening page establishes a sympathetic listener: "I'm given to attach all judgments that has opened up so many curious to me and also made me the sacrifice of a few old fighters" (G.G. 1)

In a letter to F. Scott Fitzgerald, Maxwell Perkins states: "It is an exceptional book, revealing all sorts of thoughts". You used a narrator who is more of a viewer than an actor, which makes the reader on a higher level of perception than that of the characters and at a distance that provides perspective. This is exactly the proper way to tell it. (Perkins 101)

Nick Carraway uses three methods in order to inform the reader of The Great Gatsby's current or past events: He recounts his own firsthand observations; he recounts other people's testimonies using their own language; He depicts an incident using multiple sources as the servants, the newspapers, and finally he depends on his imagination. Through such servants like the butler, the chauffeur, and the gardeners, that Nick has represented Gatsby actions. At the quest, Nick uses the newspaper as his information source: "His movements that he was on foot all the time traced to Port Roosevelt and then Gad's Hill" (G.G. 161).

In order to give all the accounts of this significant event, Nick's attendance is justified. However, Nick's only tool when Gatsby is alone himself is his imagination:

He must have trembled as he peered up at a strange sky through terrifying foliage and realized how hideous a rose is and how unadulterated the sunshine was on the barely formed grass. Poor ghosts, breathing dreams like air, wandered randomly in a new universe that was substantial but not real, much like the ashen, strange figure that glided toward him. (G.G. 162)

The slight relationship between Nick and the Buchanans, introduces him to Jordan Baker at the Buchanans. One of the book's most practical characters is Jordan Baker. She fully depicts a historical event from a perspective other than the narrator's. She tells Nick about Daisy and Gatsby's romance, which occurred about five years prior. The beginning of her eyewitness account:

One October day in 1917, while sitting upright on a straight chair at the Plaza Hotel, Jordan Baker remarked, "I was walking along from one place to another," (G.G. 75)

Fitzgerald conveys a real impression to the reader through Nick Carraway, who puts the reader right in the middle of the action, as he connects the events together in order, to display in the most dramatic and cohesive way possible as they are in real life. Fitzgerald allows the narrator to reconstruct the event and the action's interpretation:

In actuality, Jay Gatsby of West Egg, Long Island, originated from his idealized self-concept. He must be about his father's work, the service of a huge, vulgar, and meretricious beauty, since he was a son of God, a term that, if it means anything, signifies just that. (G.G. 99)

Without a doubt, Fitzgerald has chosen to depict certain historical events that are crucial to Gatsby's personality and aspirations. Because of his dream and his effort to move on, Gatsby can be great. Gatsby acts in a way that he believes transcends his own interests. Nick's assessment is supported by Gatsby's final act of bravery in defending the mistress of his dream. Gatsby wished to remove the facts of time and history and to live in present with the dream of five years ago. He challenged the reality of being a failure. His tragedy was a great one, and that was the reason why Fitzgerald called his protagonist "The Great". According to Thomas A. Hanzo:

The Great Gatsby is a description of Nick's interpretation of the word "great," not a melodrama about Jay Gatsby. American morality is the topic. It is examined historically

through the struggle between the poet-war hedonism of the East and the lingering Puritan morals of the West. (68)

What aroused sympathy for Gatsby, the great, in his "incorruptible dream," was those opportunists who always were at his parties, did not attend his funeral. Only Nick, four servants and Gatsby's father came to Gatsby's funeral. Tom and Daisy left New York without leaving their address as if to say that they had no identity, no roots like others who witnessed the twenties of America. Even Daisy, the ex-beloved, left without sending "a message or a flower", Nick left for the place he came from without achieving his goal to be a rich businessman. Nick remarks "why, my God! They used to go there by the hundreds." (G.G. 176)

Gatsby's end represented the end of his real love. Daisy proved that she was not the golden girl of Gatsby's dream that was frustrated and ruined because of Gatsby's inability to accept reality. Though he was able to make a corrupted love affair with his beloved, he preferred to encounter the results of announcing his love publicly. But the result was no less than death.

5- Form, Dream, and Image in "*The Great Gatsby*"

Structure of "*The Great Gatsby*" is exemplified by the opening four paragraphs. Nick Carraway, introduces himself in the first three lines and Jay Gatsby, the topic of his story, in the fourth. Carraway's tiny home from outside of Gatsby's estate alludes to the part he performs in the book: that of a critic and interpretation of a sight and an activity that Gatsby characterizes. According to David L. Minter:

It is only via Nick Carraway's creative interpretation and rendering that the entirety of Gatsby's story, including his ideal and his ridiculous scheme to realize it—his plan to obtain a fortune, a mansion, and a bride—is saved from corruption and waste, from failure and folly. (83)

Gatsby designs himself as an ironic failure in order to the moment of challenge at Daisy's exquisite home, but that results in a more humiliating defeat at the hands of Tom Buchanan, and all of his hard work to build a magnificent estate ends with an empty mansion. As an ironic failure, Fitzgerald uses mechanical devices that fail to function, for example, the telephone, the main instrument of communication, helps people to understand each other, but in fact, the telephone breaks off communication.

A dream is born out of a romantic gift. A dream that never develops or shifts. In *The Great Gatsby*, Sunshine seems to appear as a source of energy and life. The sun gives a rebirth to a very beautiful image. The sun shines from many vantage points and has given several meanings. It shows Daisy's lovely face and her attractiveness: The final rays of sunshine briefly illuminated her radiant face with romantic devotion before fading, each light abandoning her with lingering regret, like kids leaving a lovely street at dark. (G.G. 14)

The sunshine also shows a rebirth of life. Nick Carraway, at the beginning of the novel, optimistically goes east in the spring rather than live in the city. He chooses as his home an island, thinks himself at home near the sea, close to the source of life. Describing the environment of the West Egg, Nick states: As a result, I felt the typical feeling that life was starting over with summer because of the sun and the enormous leaves blossoming of the trees, much as in movies. (G.G. 4)

Dusk, like sunshine, glows on the romantic present. In dusk's glow, a sense of loss makes everything more lovely, more valuable, more touching. Dying light hides the reality as Daisy looks so lovely at dusk, but in full light of the day in the spot light of reality, she looks less well. Right now, moonlight still exudes romanticism. Gatsby is born as a magnificent vision of the moon. A dream emerges. According to Nick, this dream is:

In his bed at night, the most strange and hideous conceits tormented him. As the clock ticked away and the moon bathed his tangled clothing in damp light, a universe of unfathomable gaudiness whirled around in his mind. (G.G. 99–100)

Fitzgerald associates the image of both cars and water with death. As Gatsby takes Nick to New York and by the way over the Queensboro Bridge as "The city has seen from the Queenboro bridge is always looked like the first time, and the beauty in the world". They meet a funeral procession: "A dead man passed us" (G.G. 69)

Whenever a car appears, Fitzgerald creates an expectation of disaster. The bad and speed driving refer to the carelessness of the people and moral laxity. Myrtle's fatal accident appears unavoidable. Fitzgerald uses these images as patterns in sequence of events to give them a natural appearance. He has carefully guided us from the earlier scenes to the moment when Myrtle draws her last breath and lies dead. The car soon develops into a representation of death. Tom's initial infidelity experiment perpetuates the trend of irresponsible drivers leading irresponsible lives and strengthens the perception of the wheels. Jordan Baker remarks:

One night on Ventura Road, Tom collided with a wagon and tore off his car's front wheel. Due to a damaged arm, the girl who accompanied him also entered the papers. She worked as a chambermaid at the Santa Barbara Hotel. (G.G. 78)

Water imagery is used in *The Great Gatsby* It is a truth of life that the enormous promises associated with springtime rains may never come to pass. Water represents death and tragedy in the second part of the book, but it also promises a dream that can come true and a renewal of life in the beginning. Jay Gatsby sails aboard Dan Cody's boat and starts to achieve his dream; but the winds do not covet ships; he gets back to water on the last day of his life and he found water powerless. Because time had already taken his dream away. W. J. Harvey stated that:

The stylistic counterparts of Gatsby's struggle to stop the flowing stream and force his dream upon reality. We recall Gatsby as traveling to a destination rather than drifting, and this idea is alluded to throughout the entire book. (99)

Advanced Case Study

Component

Details

Title of the Study A comparative study of Josef Conrad's "*Heart of Darkness*" and F. Scott Fitzgerald's "*The Great Gatsby*": Narrative Technique

Research Aim Compare and analyze narrative techniques and structures in the two novels, to present how the uses of first person narrator can impact on the readers, and how themes can developed through the characters.

Limitations of the study The study only focused on narrative techniques and symbolism, it did not analyze the other elements of the novel e.g. theme, characters, plot, setting, etc. Focuses only on two novels "*Heart of Darkness*" and "*The Great Gatsby*".

Key Findings first-person narrators, reality, illusion.

Ethical Considerations Uses published literary work and theoretical sources. Highlights moral responsibility to give a realistic touch to the book without the use of unnecessary and irrelevant detail.

Theoretical Framework Comparative literary theory, Narrative techniques, symbolism and structure theory. Human nature theory (evil vs. goodness). Moral and psychological understanding.

Global Relevance

Explains universal human personality and the conflict of morality. Applies universal themes: darkness, illusion, human ambition. understanding of classic Western literature.

Recommendations

To Use comparative analysis in literature teaching. Focus on narrative technique in classroom discussions and narrator reliability. Symbolism is important to analyze in teaching literature.

Recommendations for Future Research

To investigate modern narrative techniques in contemporary literature. To compare of other novels that have used similar narrative techniques. Reader-response of different narrative techniques.

Conclusion of Case Study

Narrative technique is central to understanding in both novels. The use of first-person narrators makes reader understand deeper psychological and moral view while also introducing reality. Symbolism and narrative construction enrich content and reflect personal experiences.

Conclusion

This comparison of F. Scott Fitzgerald's *The Great Gatsby* and Joseph Conrad's *Heart of Darkness* has shown how important narrative technique is in forming literary meaning and altering readers' perceptions of characters and events. The study looked at how the works' use of first-person narration, symbolism, characterization, and narrative design contributed to the development of key themes like corruption, illusion vs reality, morality, and human ambition. The research question on how first-person narrators affect readers' views was effectively addressed by the study. The results show that Marlow and Nick Carraway serve as both storytellers and event interpreters, influencing readers' moral and psychological perceptions

of Kurtz and Gatsby. Readers' perceptions of the heroes' virtues, shortcomings, and final fates are influenced by their intimate connection to the main characters.

The study also addressed Sub-questions about the role of symbolism and variations in storytelling approaches were also explored. Although both books use first-person narration, Fitzgerald gives a more straightforward narrative viewpoint through Nick Carraway, while Conrad employs a more intricate and multi-layered narrative framework that stresses subjectivity and uncertainty. Additionally, both pieces heavily rely on symbolism. Kurtz's painting, the knitting ladies, flies, and heads on sticks in Heart of Darkness, and the green light, the Valley of Ashes, cars, and dust in The Great Gatsby are examples of symbols that expand the thematic meanings and support the moral and psychological aspects of the stories.

The major findings of the study can be summarized as follows:

- First-person narration is a central narrative strategy in both novels and significantly shapes readers' interpretations.
- Marlow and Nick Carraway share similar narrative roles as observers, participants, and moral commentators.
- Symbolism is essential in conveying abstract themes such as illusion, reality, moral decay, ambition, and human nature.
- Narrative structure enhances the emotional and intellectual impact of each novel.
- Both works explore universal human concerns through different cultural and historical contexts.

The study suggests using comparative literary analysis more frequently in literature research and instruction based on these findings. When examining literary texts, more focus should be placed on narrative strategies, narrator dependability, and symbolism. Future research can look into modern narrative strategies, contrast other books that use comparable storytelling tactics, or analyze how readers react to various narrative viewpoints.

In conclusion, narrative method is essential to comprehending both The Great Gatsby and Heart of Darkness. Conrad and Fitzgerald produce potent literary works that give deep

insights into human nature, morality, and the struggle between illusion and reality through the use of first-person narrators, symbolic imagery, and skillfully designed narrative frameworks. These components nevertheless add to the novels' enduring relevance and influence in world literature.

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